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Old Timers Column

Some time ago we were looking over an old program, way back in the sixties or seventies and this supreme stellar attraction extraordinary billed in large letters that the lavish sum of $2000 had been spent on bedroom furniture necessary in one of the scenes.

* * * *

That must have been important money in those days, but for the benefit of the young folks in the audience let me tell you that today $2000 will just about pay for the mattress and one leg of the bed.

* * * *

It costs around $800 carfare to bring an ordinary sized company over from New York, not to count freight on the scenery and $5000 for a curtain and $10,000 to $20,000 for a setting is ordinary to say the least.

* * * *

Before a show opens today there is generally $75,000 to $150,000 on the wrong side and when you consider the extreme discriminating taste of the Boston audiences, believe me the show has got to be pretty good to make any money in Boston.

* * * *

In the good old days for $2000 you could hire a theatre, bill the town, paint three sets, an interior, an exterior and a street, generally BROADWAY in wicked New York, hire two leads and a heavy and with a fair sized house pay for the show the first night.

Them were the good old days.

BOSTON INVITES ALL NEW ENGLAND TO A FEAST OF ART AND SUPER SPECTACLE

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THE MIRACLE

Book by KARL VOLLMOELLER. Music by ENGLEBERT HUMPERDINCK.

STAGED BY MAX REINHARDT

COMPANY OF 600 PEOPLE

Produced Under the Personal Supervision of MORRIS GEST

FOR FIVE WEEKS ONLY

Grand Opening

Wednesday Evening, October 28

Final Performance December 5

BOSTON OPERA HOUSE

(*NOTICE: The theatre will be closed for two weeks prior to the opening to transform it into a cathedral interior. It will be necessary to remove 600 seats in order to make this production possible.*)

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Address treasurer, Boston Opera House.

PRICES (Add 10% war tax): Eves. at 8 Sharp—Chancel and box seats, $4; Orchestra Circle, $3; Balcony, 1st 3 rows, $3; Balcony, next six rows, $2; Balcony balance, $1.50; Second Balcony, $1.

Popular Matinees Wednesday and Saturday at 2 Sharp—Chancel and box seats, $3; Orchestra Circle, $2.50; Balcony, 1st four rows, $2.50; Balcony, next six rows, $2; Balcony, balance, $1.50; Second Balcony, $1.

EXTRA MATINEES ELECTION DAY AND THANKSGIVING DAY—NO INCREASE IN PRICES

Special arrangements with railroads and bus lines to facilitate transportation from all points in New England; also, parking space adjacent to theatre. Inquire of your local ticket agent.

"THE MIRACLE" HISTORY

Born at the Olympia, London, in 1911, where it played to 30,000 people a day.

Produced with great triumph in Berlin, Stockholm, Vienna and fifteen other European capitals.

Finally, New York, in the Century Theatre for ten months, playing to $2,300,000.

Then the City of Cleveland took it for three weeks and played to 136,994 people with receipts of $401,000.

Now "The Miracle" opens in Cincinnati Music Hall, September 28, under the patronage of Civic Organization with a fund of $250,000 raised to present it there for three weeks.

From Cincinnati, "The Miracle" comes direct to Boston.

"The Miracle" goes from Boston to the City of St. Louis, where the Municipality has raised a fund of $325,000 for it to be presented there for four weeks.

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An engagement ring is the ring of happiness. Its steadfast sparkle shines upon the hand of the newly engaged girl and will shine upon the hand of the happy matron many years from now

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Music by Rudolf Friml and Herbert Stothart

Book Staged by Paul Dickey

Dances Arranged by David Bennett

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(Characters as They Appear)

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Hard-Boiled Herman ..... Houston Richards
Jim Kenyon ..... Paul Donah
Rose-Marie La Flamme ..... Madeleine Massey
Ethel Brander ..... Dolores Suarez

Ladies of the Ensemble—Olive Bond, Ann Ju Rika, Lillian Lyndon, Carol Andrews, Lillian Arnold, Dorothy M. Sipley, Irene Mayo, Beatrice Fox, Ruth Schofield, Gertrude Waldon, Betty Weber, Lovey Silver, Rose W. Gray, Sophia Ross, Ursula Murray, Laurie Green, Rita Miles, Thea Thompson, Phoebe Hughes, Peggy McCarthy, Maude Neul, Sylvia Seville, Vlora Fay, Rose Miles, Winnie Dunn, Ruth Caulfield, Thelma Judd, Grace De Vinney, Alice Olsen.

ROSE-MARIE

Rose Marie in horror at the sight of her young man in his "trick" new suit. Can't blame her, but can blame him for not coming to us first for advice.

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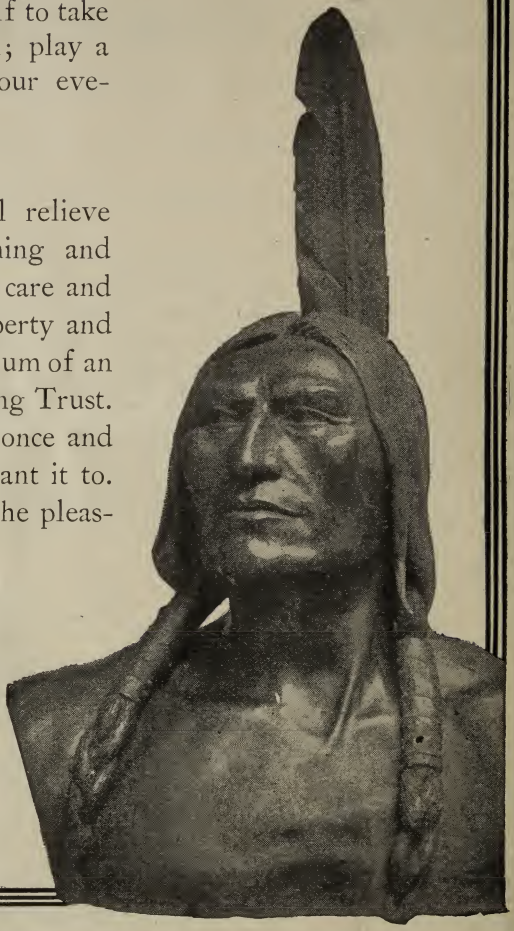

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SYNOPSIS OF SCENES

Act I.

Scene 1—Lady Jane's Hotel, Fond du Lac, Saskatchewan, Canada.
Scene 2—Black Eagle's Cabin, one hour later.
Scene 3—Totem Pole Lodge, near Kootenay Pass in Canadian Rockies, a few weeks later.

Act II.

Scene 1—A Novelty Shop in Quebec. (Eight months have passed.)
Scene 2—Grand Ballroom, Chateau Fontenac, Quebec. One month later.

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"MY GIRL"

The Snappiest Musical Play in U.S.A. at the Wilbur Theatre.

"My Girl," the snappy musical farce after its ten months' run at the Vanderbilt Theatre, New York, has opened its Boston engagement auspiciously at the Wilbur Theatre, and is now in its eight and last successful week there.

"My Girl" is a musical comedy of distinction in that it depends on a smart plot, speedy dancing, a crack jazz organization and farce humor for its appeal. Harlan Thompson wrote the book, and Harry Archer the music, the same Thompson and Archer whose "Little Jessie James" of last season was a refreshing novelty.

Several of the "Little Jessie James" cast are in "My Girl." Frances Upton is the dancing star. Roger Gray is the chief comedian, and among the specialty dancers are Ann Kelley, Barbara Grace and Marea Kerns.

The Archer jazz band which enlivens the course of "My Girl" is Mr. Archer's own organization, the same band which introduced such hits as "I Love You" last season and "You and I," "Desert Isle," "Rainbow of Jazz," and half a dozen other hits from "My Girl" this year.

In the cast, in adidtion to those mentioned are Edna Morn, Jayne Auburn, Margaret Armstrong, Harriet Ross, George Sweet, Jo Wagstaff, Patrick Rafferty, Harry Keenan, and the famous Vanderbilt Girls.

Scene 3—Impression—the cellar of hotel on the river front, Quebec. That night.
Scene 4—One month later. On a hill near Kootenay Pass.
Scene 5—"The Castle."

NOTE—The musical numbers in this play are such an integral part of the action that we do not think we should list them as separate episodes. The songs which stand out, independent of their dramatic associations are "Rose-Marie," "Indian Love Call," "Totem Tom Tom," and "Why Shouldn't We," in the first act, and "The Door of My Dreams" in the second act.

Costumes Executed by the Arthur Hammerstein Costume Co.
Under Supervision of Blanche Besand.
Silks from Mallinson's
The goods in the shirts worn in Act I were manufactured by the Homestead Woolen Mills, West Swanzey, N. H.

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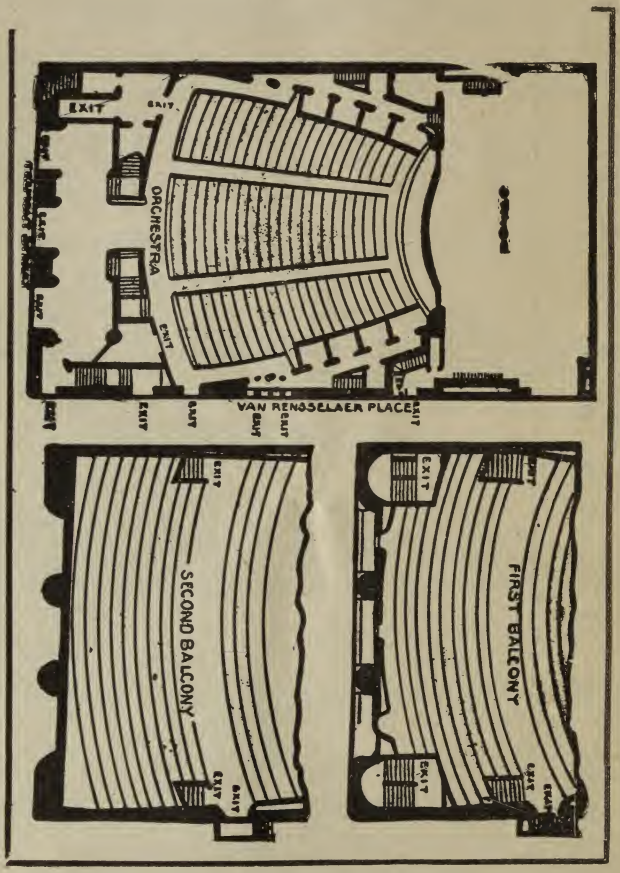

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